



THE UNIVERSITY OF
WESTERN
AUSTRALIA

Conservatorium
of Music

UNDERGRADUATE RECITAL

Cassandra Palermo Mezzo Soprano

Guest Artists

Daniel van der Moezel, Harpsicord | Sophie Lenz, Violin

Leitham Brown, Cello | Felix Longworth-Baker, Theorbo

Jensen Henkel, Flute

Tommaso Pollio, Piano

Tuesday 9th June 2026 | 7:30pm

Callaway Music Auditorium

PROGRAM

Fac ut portem

"Make Me Bear"

Giovanni Battista Pergolesi

(1710 -1736)

Written in Pergolesi's final weeks battling tuberculosis, *Fac ut portem* comes from the sacred oratorio, *Stabat Mater*. This oratorio is often seen as a meditation on mortality as Pergolesi faced his own death at the tender age of 26. *Fac ut portem* in particular focuses on Christ's suffering at crucifixion, the first half translating;

"Make me bear the death of Christ, Make me share His Passion, and His wounds remember."

In gentle murmurs will I mourn

George Frideric Handel

(1685 -1759)

From *Jephtha*, Handel's final oratorio, *In gentle murmurs*, is sung by Storgé, Jephtha's wife. She mourns Jephtha's departure to lead the army against the Ammonites. While supportive, this aria is her chance to express her deep, aching sadness over the possibility of losing him, desperate for his triumphant return.

Che si puo fare?

"What can I do?"

Barbara Strozzi

(1619 -1677)

Che si puo fare was published in Barbara Strozzi's 1664, Opus 8 collection. The music conveys the emotions of someone who feels destiny has turned against them, the singer asking what they can possibly do given heaven will bring them no peace. Translated directly;

"What can I do? The stars have no pity and work against me; If heaven will give me no gesture Of peace for my pain, What can I do?"





PROGRAM

Short and Sweet – with Piano

Fantoches **“Puppets”**

Claude Debussy
(1862 -1918)

Composed in 1882 to an existing poem by Paul Verlaine (1844-1896), *Fantoches* is a whimsical French melodie belonging to the song cycle, *Fêtes Galantes*. The piece tells the story of two young lovers engaging in mischief, a doctor searching for medicinal herbs, and a daughter sneaking off to meet a “handsome Spanish pirate” all under the light of the moon.

Sephestia’s Lullaby

Benjamin Britten
(1913 - 1976)

Part of Britten’s 1947 song cycle, *A Charm of Lullabies*, this piece is the third, and most complex of the 5 published songs. The lyrics are from Robert Greene's (1558-1592) 1589 prose romance, *Menaphon*. *Sephestias Lullaby* has a mother singing to her child while mourning the presumed death of her husband at sea. The mother attempts to sooth the crying child, saying that the baby will have plenty of time to cry and mourn when they are old, and that, while the child is young, they should be happy.

Kowhai

Dorothy Freed
(1919 - 2000)

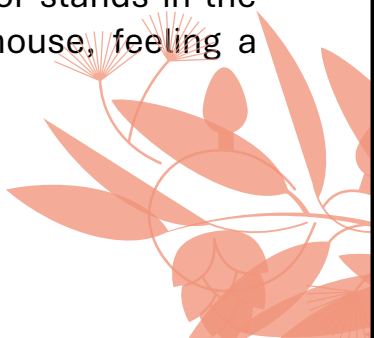
Translating literally to "yellow" in te reo Māori, Kowhai [‘ko fah ee – a native new Zealand tree], trees have a spring blooming nectar-rich flower that serves as a magnet for native birds. The song itself is based on Arthur Rex Dugard Fairburn's (1904 - 1957) nature-inspired verse, where Freed employs compound rhythms to mimic the gentle sway of New Zealand's native flora. *Kowhai* compares the flowers to candles, the flowers appearance celebrating the arrival of spring.

Der Mond kommt still gegangen

Clara Schumann
(1819 - 1896)

“The moon rises silently (with its golden glow)”

Der Mond kommt still gegangen was composed in 1842, and is a word setting of poetry by Emanuel Geibel(1815-1884). The poem depicts a serene, glowing moon, watching over a slumbering world. As thousands of loving thoughts drift through the night breeze, the narrator stands in the darkness gazing at the lit windows of their beloved’s house, feeling a bittersweet distance from them.



PROGRAM

Romanze aus “Rosamunde”

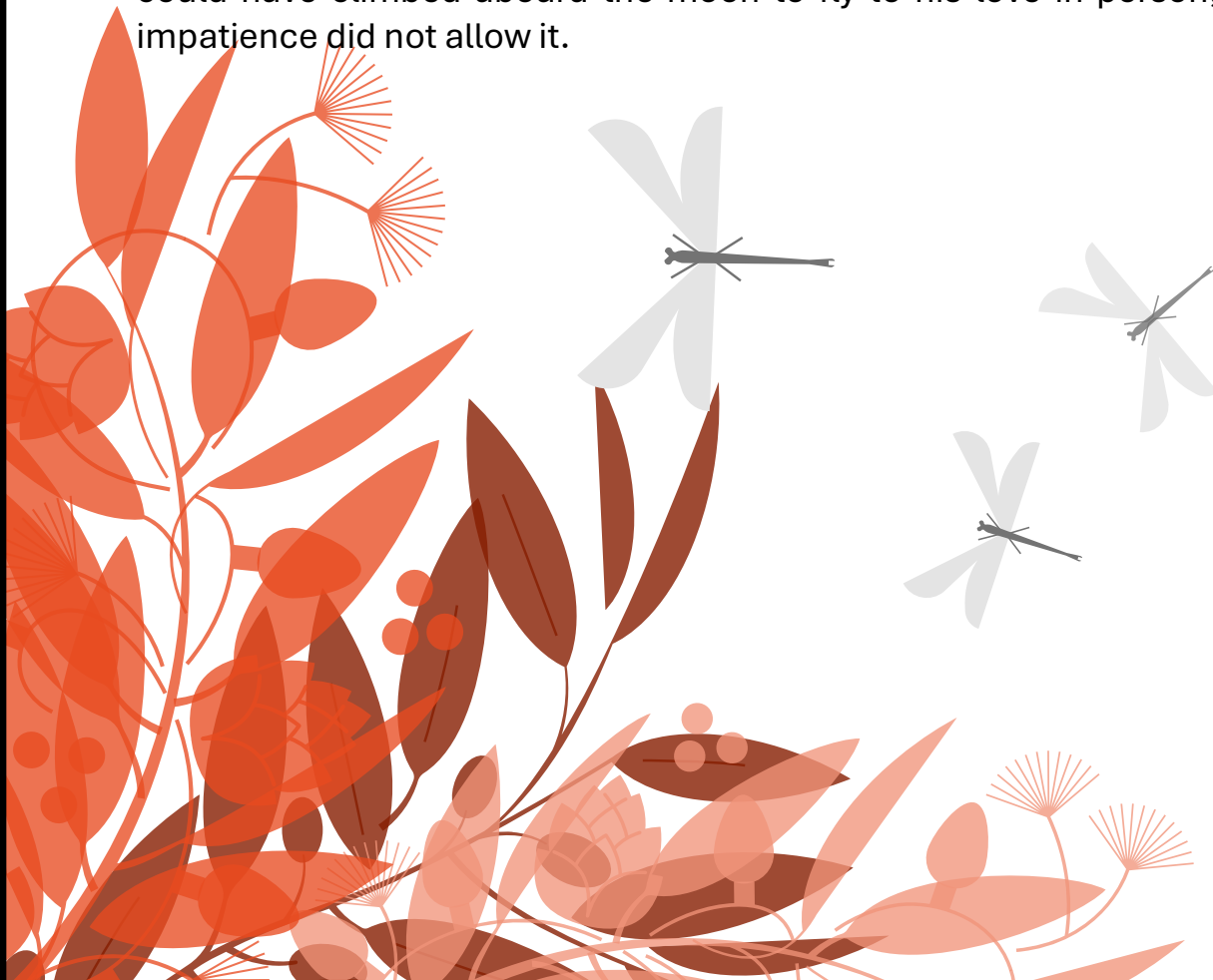
Franz Peter Schubert
(1797 - 1828)

"Romanze aus Rosamunde" (D. 797, No. 3b), more commonly known as "Romanze", is a hauntingly beautiful aria sung by the foster-mother Axa in Helmina von Chézy's 1823 play *Rosamunde, Princess of Cyprus*. Originally written as an orchestral Lied, Schubert republished it for voice and piano in his Opus 26, after the play itself failed. The Lied originally spoke to the trust and love between a foster mother and her daughter, however overtime it has gained the reputation of lamenting lost love and the meaninglessness of life without one's lover.

Aufträge **“Messages”**

Robert Schumann
(1810 - 1856)

"Aufträge" is a part of Schumann's song cycle, *Lieder und Gesänge*. Written in April 1850, this German art song depicts a young man sending messages of love to his sweetheart through various mediums. First he asks the ocean to send a message of love, that if he had time, he would go with the ocean to greet her. Then, to a light-winged dove, he begs the bird to tell his love he would have flown with the dove over mountain and river to meet with her. Finally, he urges the "lazy" moon to relay his message, wishing he could have climbed aboard the moon to fly to his love in person, but his impatience did not allow it.



PROGRAM

Opera – With Piano

Sta nell'ircana pietrosa tana from *Alcina*
“Here in the Stony Lair”

George Frideric Handel
(1685 - 1759)

From Act 3 of George Frideric Handel's 1735 Baroque opera, *Alcina*, this aria is sung by the knight Ruggiero, declaring his resolve to abandon the sorceress Alcina, escape her enchanted island, and reclaim his freedom. He compares himself to a fierce, disdainful tiger backed into a stony lair. The tiger is torn between attacking the hunter (fighting for freedom) and protecting its cubs (leaving them vulnerable in the process). Ultimately, love and the drive to break free win out, representing Ruggiero's decision to finally defy Alcina's spells.

Dopo l'oscuro nembo from *Adelson e Salvini*
“After the Dark Nimbus”

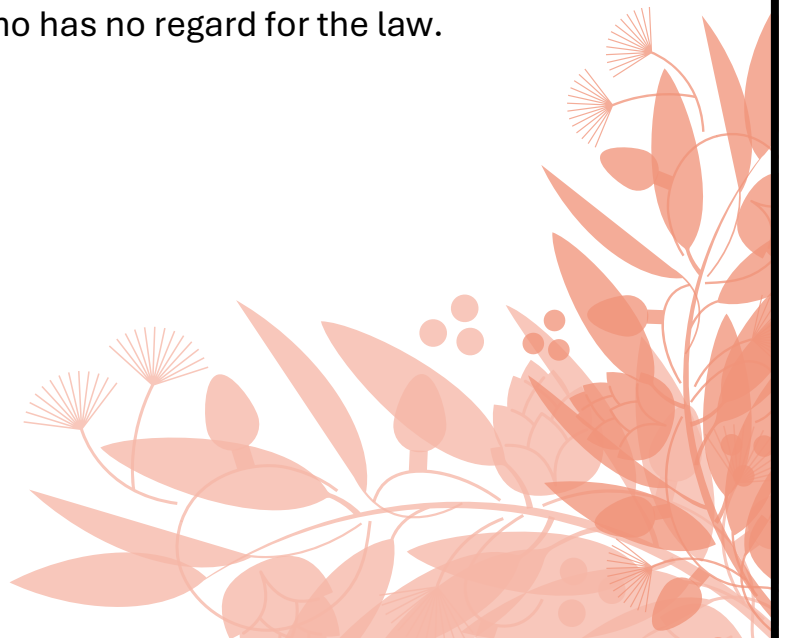
Vincenzo Bellini
(1801 - 1835)

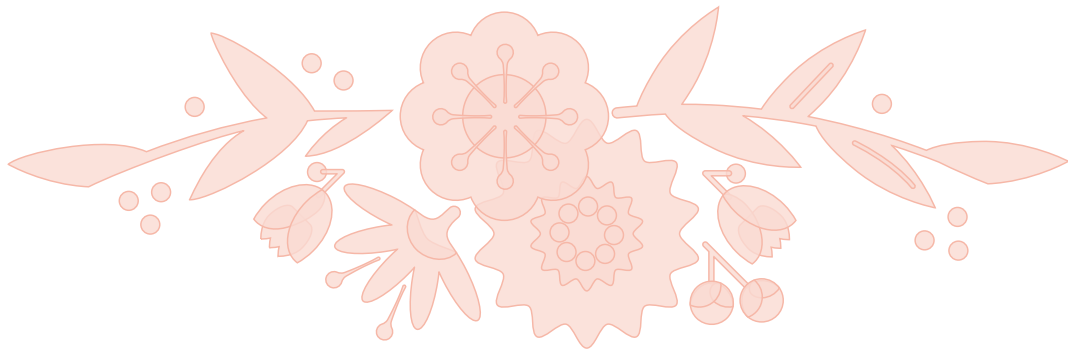
Dopo l'oscuro nembo is from Bellini's first opera *Adelson e Salvini*, which he composed at just 24 years old. The opera tells the story of a couple, Adelson and Nelly, who are deeply in love. That love is threatened by Salvini, one of Adelson's friends, who is also in love with Nelly. The conniving Salvini tells Nelly that Adelson has left to be with another woman, thus ending their engagement. This aria is her lament, a cry of pain and suffering to her, seemingly, lost love.

Près des remparts de Séville from *Carmen*
“Near the walls of Seville”

Georges Bizet
(1838 - 1875)

Performed by the opera's titular character Carmen, in this scene she uses her sensuality and wit to seduce the guard who has arrested her. She manages to persuade him to unshackle her and let her free from prison. In the opera, this scene establishes Carmen as a free-spirited, manipulative, and independent *femme fatale* who has no regard for the law.





WITH SPECIAL THANKS

To my family and friends, to all my teachers over the year, from my first singing teacher to my high school teacher, Alicia, who helped start this journey, to all the singing teachers, particularly Lisa Harper-Brown, Andrew Foote, and Sara Mcliver, who have supported and nurtured me. To all the friends I have made along the way, who put up with me talking endlessly about my practice. To my family, for putting up with my hours of singing and mispronouncing various French and German. To my friends, in particular, Gee, Dani, Janus, who have put up with many tear-filled conversations where I wondered if I could get this far.

This journey has been long, and in sometimes difficult, but it has all been worth it and I could not have been done without any of you. Thank you so much. Thank you for the encouragement and the belief in me. Thank you also for joining me as this stage comes to an end, and I start the next part of my journey. I love you all and look forward to the next steps.

